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*Leon Kroll*



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Photo by Jane Rogers

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June 1942

Hi Ho - Hi Ho as off for  
Summer Painting We Go  
With Hi-Spirits & Hi-Test  
We're off to Do Our Best!



1. Off to Provincetown to famed summer art groups like "The Browne Art Class" (above) go hundreds of artists in the good old summertime. With palette boxes stocked with Hi-Test Oil Colors and spirits high, many will return with their "best yet" showing of canvases. In fact, wherever artists gather, they pronounce Hi-Test, the Sargent sponsored oils, "Best Yet" of any oils, at or substantially above Hi-Test's price range.



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ADOLESCENCE. OIL PAINTING BY LEON KROLL

The painting is 26 x 42 inches

Courtesy Milch Gallery



# LEON KROLL

"LEON KROLL looks out on his world and finds that it is good. He translates his vision of it to canvases that have vitality and opulence. For him life is full, sensuous, and wholesome, and he is successful in imparting this to others."

Thus John J. O'Connor, Jr. wrote of Leon Kroll in 1937. Now, while civilization itself is shaking under the blows of global war, Kroll continues to paint the goodness and beauty of life and nature. Yet the war has come very close to him; family ties with loved ones now living in France have brought the experience of personal tragedy to the Kroll household. But Kroll knows that the seasons will continue to come and go, that the earth will yield its delights long after the fury of mad men has spent itself. In the meantime do we not need the consciousness of God's creative presence? Kroll gives us that assurance in his most recent pictures, in his exquisite *Adolescence* where the freshness and beauty of youth are seen to be as external as the seasons themselves. And in *The Hunter in the Hills*, with its age-old human story and the delights of the open country. Kroll, be it noted, peoples his landscapes, preferring "a landscape which has been loved and touched by the human hand and body." In the *Quarry on the Cape* the nude bathers supply that warmth of human association in a composition which is in Kroll's best manner.

Included among the good things of life, as Kroll senses it, and the inspiration of many of his canvases, is the beauty of women. His nudes are always painted with a dignity which expresses his adoration and his good taste. They have a grace that testifies to his competent craftsmanship—a welcome contrast to the treatment of the figure by so many contemporary artists.

Kroll's craftsmanship is in the great tradition. That tradition is founded upon thorough training in drawing, design and all the essentials of picture making. That has been Kroll's training. It began with study under John H. Twachtman, at the Art Student's League, and continued in the school of the National Academy of Design, the institution that has given sound professional equipment to many noted painters and sculptors. Kroll scoffs at the idea that a so-called academic training kills talent, declaring that "any talent that can be killed by training deserves to die, because it probably has no vitality anyway."

From the National Academy Kroll went to Paris where he studied under Jean Paul Laurens. Within four months he had won the grand prize for the nude. In 1910, when Kroll returned to America, he set to work eagerly painting the life and industry of New York. He had his first one-man show at the National Academy.

In 1913, invited by Arthur B. Davies to the famous Armory Show, he sold eighteen pictures in a week. He tells, with a chuckle, how he spent the ten thousand dollars with

happy abandon in a year—and didn't sell another painting for two.

But he began winning prizes in 1915. From that time on his career has been one of consistent progress, punctuated annually by the winning of the most coveted awards and honors that can come to an American artist. No contemporary painter is more widely represented in our museums and private collections. As a member of many art societies he frequently serves on juries for the big shows.

In 1936, the year he won first prize at the Carnegie International, he was one of eleven artists selected to decorate the then recently completed Department of Justice Building in Washington. That was his first mural commission. Two years later it was followed by his appointment to the task of painting one of the most ambitious murals ever executed in this country: the decoration of the Memorial Chamber of the Worcester (Mass.) War Memorial. The largest of these panels is 30x57 feet.

Mr. Kroll spent one entire year on composition and studies in a secluded studio in the country. Then he moved his household to Worcester and began work on the walls.

Believing that fresco was not suited to the particular conditions of the job, Kroll decided to paint the mural in oil on canvas. Here was a technical problem at the outset—you can't walk into a store and buy a canvas 30x57 feet. So a heavy linen canvas of the best obtainable flax, in a single piece, without seams or knots, was ordered from a London firm. Its manufacture required a special loom.

After the canvas had been secured to the wall, Kroll had it treated with three coats of gesso, spread just



Leon Kroll's palette is attached to an adjustable drawing table  
Photo by Jane Rogers

NUDE  
ON  
BLUE COUCH

PAINTING  
BY  
LEON KROLL

*The original is  
26 x 42 inches*



thick enough to cover the top threads. Two talented young artists, who had been his students, assisted in the actual execution of the mural during a period of about a year. The entire work took three years of concentrated effort, and it was completed in 1941. It is a notable achievement.

The mural finished, the Krolls moved to Mt. Kisco, New York. Mr. Kroll now divides his time between this country residence and his studio in New York City. Although the rolling hills, furrowed fields and the

broad spaces of nature are the main source of his inspiration, he is not a man for isolation. The call of the city with its motives, companionships and activities is one which cannot be denied for long.

Cape Ann on the Massachusetts shore has been a favorite painting ground for Kroll. Many of his landscapes come from the vicinity of Rockport, just north of Gloucester, as does the *Quarry on the Cape*.

Kroll's pictures of landscapes and figures are painted after considerable preparatory study. The landscape itself is usually a composite of various motives. The figures are carefully drawn from models, often starting with the nude, then with the same figure draped. These figure studies are done in charcoal on gesso-coated paper or board, and they are exquisite works of art. He prepares his gesso with equal parts of gypsum, zinc white and rabbit skin glue-water. This mixture is applied as smoothly as possible to the board with a broad varnish brush. The result is a highly sensitive surface which allows the

greatest possible scope for the charcoal technic.

Mr. Kroll always prepares a special ground for his paintings. He gives his canvas two or three coats of lead white or gesso to cover up the threads and form a smooth surface. This ground is allowed to dry two or three months. Often he mounts his canvas on board and prepares it with a gesso applied in several coats. This gives a brilliant white which is a factor in the preservation of the clarity of the pigments. When he wishes to re-paint an area he scrapes the offending passage down to the original ground. Every part of the completed canvas, in consequence, is fresh.

There are many qualities in Leon Kroll's work that explain its power. It is *design* that correlates them all. Design, in a Kroll picture, means the most sensitive



*Charcoal Drawing for a figure in Leon Kroll's  
Worcester War Memorial Mural*



QUARRY ON THE CAPE

OIL PAINTING (27x36) BY LEON KROLL



THE HUNTER IN THE HILLS (30x48 INCHES) BY LEON KROLL





Figure study in oil for "Road from the Cove" which won a Carnegie International Prize and is now owned by the Metropolitan Museum of Art.



- |                             |                     |                   |
|-----------------------------|---------------------|-------------------|
| 1 Ivory Black               | 5 Zinc White        | 10 Cad. Red Light |
| 2 Ultramarine Blue          | 6 Cad. Yellow, Pale | 11 Cad. Red Deep  |
| 3 Cerulean Blue             | 7 Yellow Ochre      | 12 Mars Violet    |
| 4 Viridian or Vert Emeraude | 8 Mars Yellow       | 13 Madder Deep    |
|                             | 9 Light Red         | 14 Burnt Sienna   |

play of lines, masses and colors in a pattern that is alive with movement. He says: "When I speak of design in a canvas I mean a fine organization of areas and shapes, a just balance of round and straight forms, intelligent use of horizontal, vertical and diagonal directions, a sense of the influence of three-dimensional form on two-dimensional pattern. All planned to include within allotted areas the forms of representation intended in the picture."

An interesting illustration of this "balance of round and straight forms" is seen in the nude reproduced herewith. Note how the flowing curves of figure and couch are opposed by the straight lines and angles of the background; and the rounded forms of the figure compensated by the severe, flat wall planes. In the



One of about two hundred studies by Kroll for his Worcester Mural

figure itself planes of varying degrees of roundness and flatness combine to give the form vitality.

Subject any Kroll picture to the most critical analysis and you will discover that every square inch of the canvas is given just as much design attention as the total composition—in its proper subordination to the whole, of course. This is seen in the drapery of the *Nude* or in the hair of *Adolescence*, to isolate an example or two.

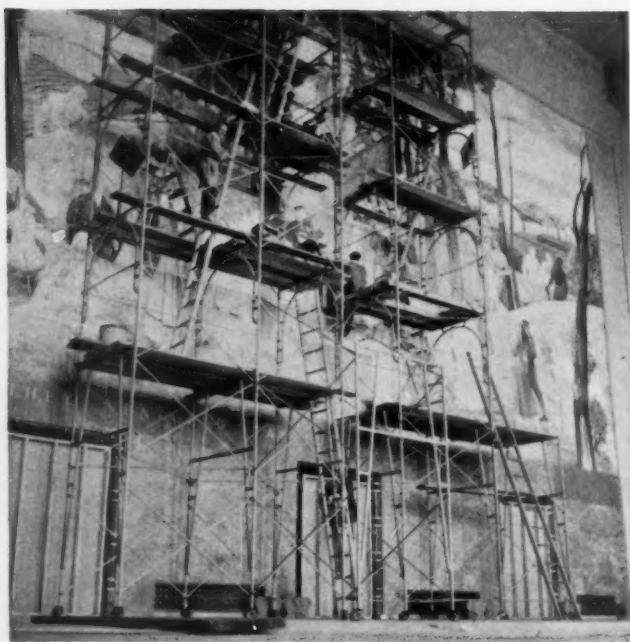
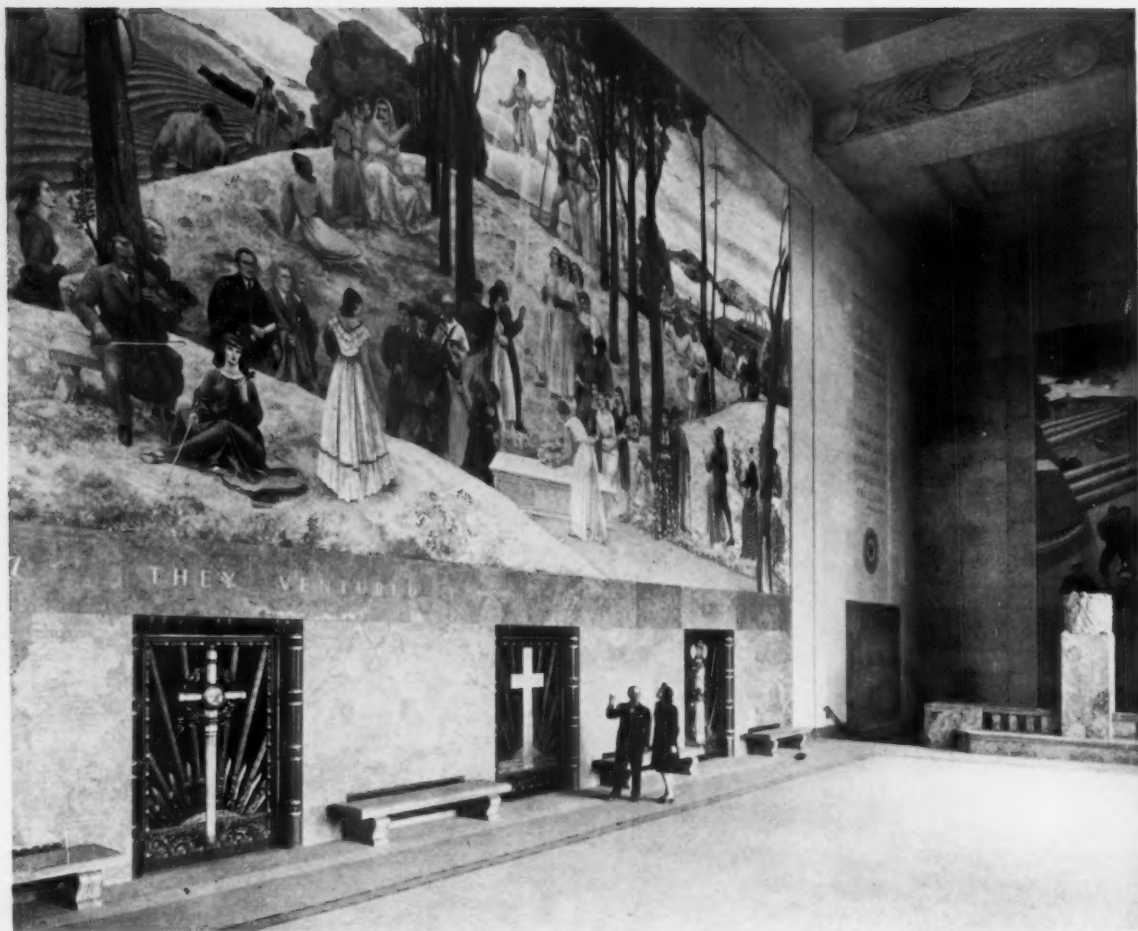
The composition of *Adolescence* is unusual; the disposition of the figures and background elements is artfully managed in that narrow vertical panel (26x42 inches); that size and proportion is a favorite with Kroll who reminds us that it is the proportion of the whirling square of dynamic symmetry.

Commenting on this picture the artist says: "The picture I call *Adolescence* is one of the first I painted after three years of concentrated work on the Worcester mural decorations. We had taken a place at Mt. Kisco where I frequently observed my daughter in conversation with a newly acquired friend who lives in the neighborhood. There was a charm and dignity in the relationship. The country studio with its top light and windows, the open door proved to be an interesting environment for the motif. I used the design of the leaves in the upper part of the picture to balance the patterned hands below. The rich color and the use of blue in the foreground with red back of it necessitated the accentuation of the black and white contrasts of the blue dress to keep the red in its place

On page opposite. Figure studies in charcoal on gesso ground. About 19 x 27 inches



LEON  
KROLL'S  
MURAL  
IN THE  
WORCESTER  
WAR  
MEMORIAL



This photograph by Homer St. Gaudens shows the elaborate scaffolding needed for this enormous mural

in the three-dimensional design. At the same time the weight of the two rich colors hold together as one mass for that area of the canvas. The absence of heavy shadows in the flesh parts make them function better in the design."

The *Nude on the Blue Couch* is also designed in a 26x42 inch panel. That subject presented problems quite different from those in *Adolescence*. "This picture," explains Kroll, "was primarily motivated by the discovery of an old couch in the garret at the house of a friend. I liked the shape and the tufts, but not the green color of the material. I borrowed the couch, organized my design in black and white. When I painted the figure, however, I spread a blue cloth over the green to get the right color relationship. I tried several ideas for the background, including a carefully designed flowered wall. While there was some rather pleasant painting in the flower pattern, the interest was too strong and pretty at the same time. So I invented the kind of garret which could be cut up into the shapes I needed to complement the figure.

"The pattern of the nude always fascinates me. It is never the same. After having studied thousands of nude figures, I am still enchanted by the wonder of it. The amazing variety of form and color seems inexhaustible. However, I find myself getting just as excited about a cow or a horse or a tree, a stretch of earth or any other form in nature which happens to be the right one needed in a painting."

The deserted quarries at Rockport are the inspiration of many artists who spend their summers on Cape Ann. And no wonder, they are both dramatic and beautiful. The clear water of their depths reflects colorful rocks, green foliage, and the changing skies over this lovely spot on our coast.

"*The Quarry on the Cape*," says Kroll, "interested me as a motif because the forms and colors of the abandoned quarry with the water gave fascinating





COLOR STUDY FOR THE MURAL

material for the play of planes and shapes of all kinds. The figures repeat the warm sky and the clothes in the right-hand corner accentuate the colors in other parts of the canvas. I painted (from nature) the relationships of the forms and colors as they moved back into space—without using much, if any, aerial perspective in the sense of the impressionist theory. Liberties taken with representation of two-dimensional contours helped the design, in my opinion."

We are impressed first, in *The Hunter in the Hills*, by the line pattern of the hills and fence in the foreground which bends back toward the distance, carrying the eye to meet the sweep of the background curves. "This picture," says Kroll, "was painted late last fall when the leaves blew away to give me a chance to see the handsome form of the rolling hills. The incidental figures in rich colors against the yellow ochrish hills are part of life in Westchester County. The dog seems rather doubtful about what the hunter is hunting, but I didn't think of that until after the picture was painted. Textures and spacing gave me many agreeable hours of study. The trees are selections from many scattered over the motif in nature. The picture was painted on an absorbent gesso ground."

As we pause to enjoy the paintings of Leon Kroll we find in them considerably more than an escape from troubled contemplation of a world in travail; they restore our serenity and give us strength when we return to the grim tasks that await us. We are glad that "Leon Kroll looks out on his world and finds it good."



DETAIL OF THE MURAL

Note the strong sense of figure structure beneath the garments. It is Kroll's practice to draw the figures first in the nude

by Percy Seitlin

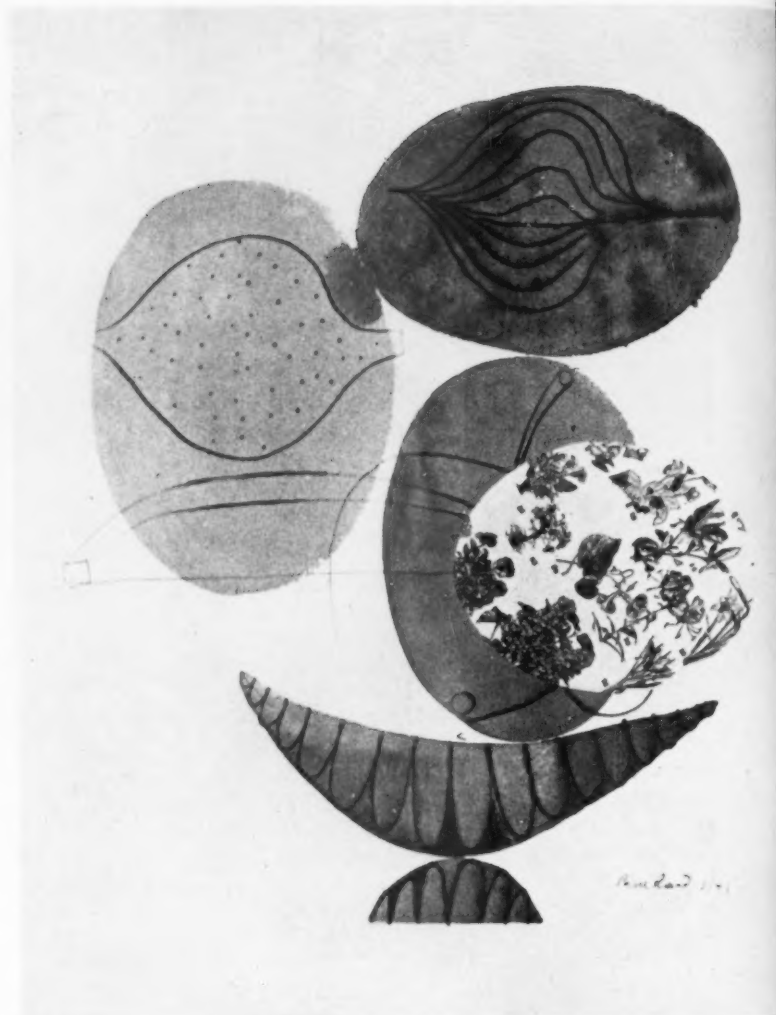
*I write of . . . . . **paul rand***

*artist for industry, who is pretty much in a class by himself . . . . . He is an artist's artist, yet he delights the man in the street with his wit, inventiveness, and showmanship.*

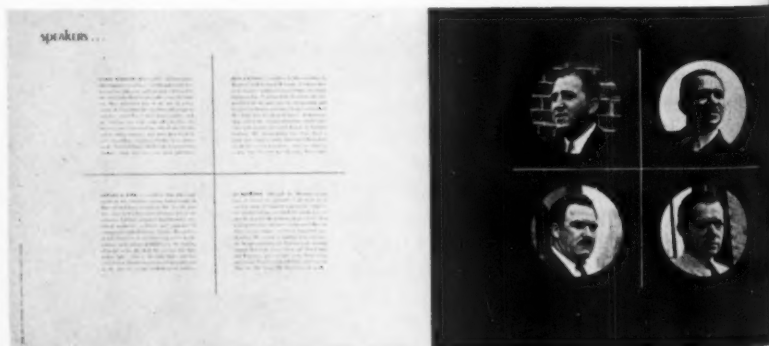
*It is quite an accomplishment to make art and entertainment out of advertising. The art-artist sits alone with his easel and paints. His own conscience and aesthetic sensibilities determine what he is to do. With the advertising artist it's different. His work is a collaboration; and, besides, he must always meet mechanical requirements since his copy must be prepared for reproduction. He must know type, paper, engravings, and how to work with other people in the advertising business.*

*These three pages are examples of layout by Paul Rand. They also exemplify the kind of collaboration between copywriter and artist that is an everyday requirement of the career of art for industry. To appreciate fully the ingenuity and fine craftsmanship of Paul Rand jobs you would have to see the jobs themselves. They range the whole keyboard of the graphic arts. Every ingredient gets a subtle twist . . . the type, the illustration, the colors, the paper, the binding. Paul Rand finds ways to fold a brochure that other designers somehow never think of; he does things with varnishing, embossing, and finishing that are startling in their novelty. Yet, it is not mere novelty that he is after. Rather he strives for unity, expressiveness and utility. He knows, also, that an advertising artist must be a showman.*

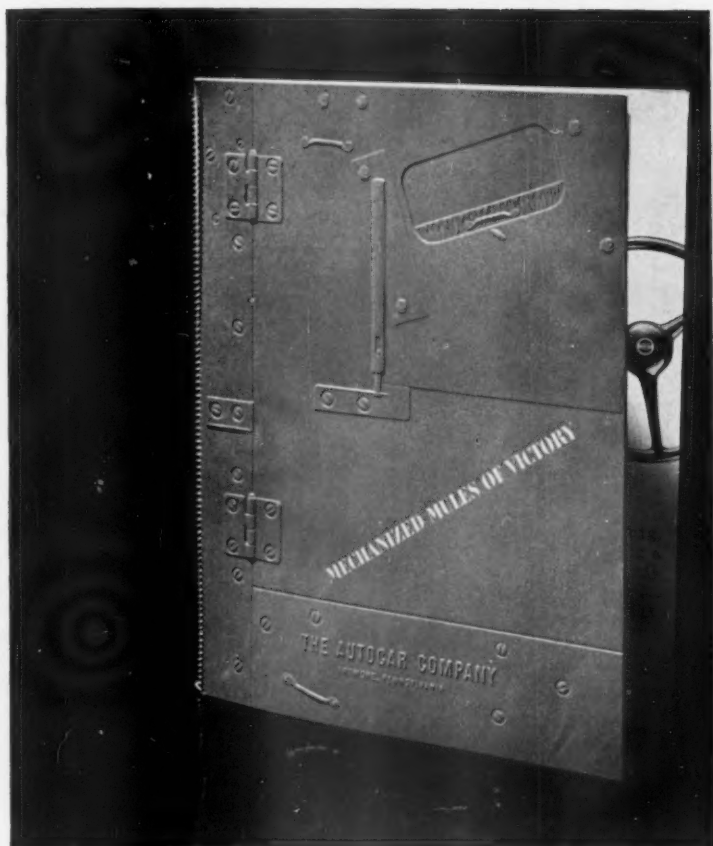
*Apropos of Paul Rand's showmanship; it used to be pointed out that you could always lay 'em in the aisles if you got the horse to stand up on his hind legs and dance. People would think that a horse dancing in such a way was a remarkable spectacle. Absorbed in the wonder of the feat, they would forget to ask whether the horse danced well. All that is changed now. Paul Rand knows that today the horse must not only dance but he must dance like a man!*



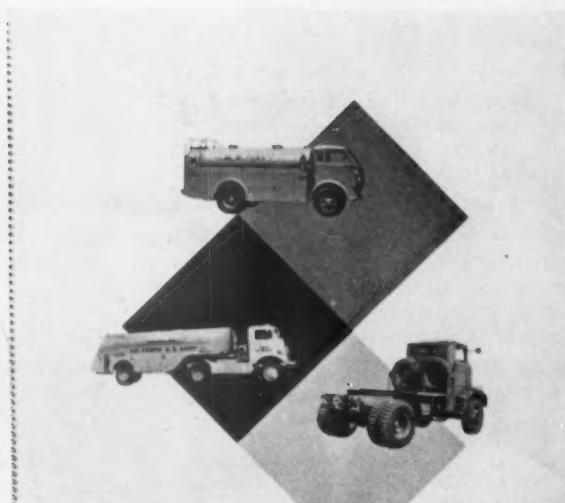
Excursions into pure painting sharpen the edge of this advertising designer's fancy.



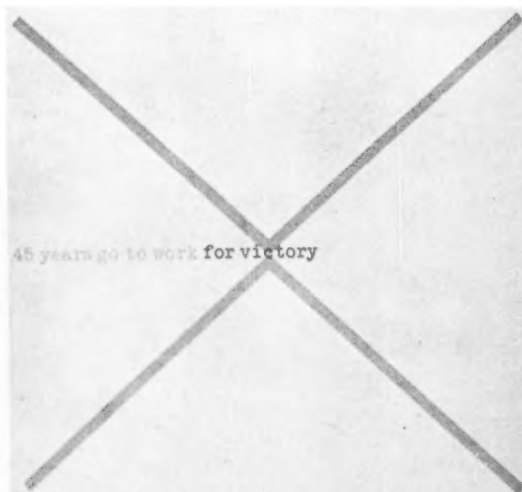
The plus sign has a beauty and fascination of its own, but it can do a job, too. Here it indexes the biographical legends of four photo-portrait spots. Spread from brochure for Esquire, 1938.



Cover and sample pages from Autocar book. The embossed cover in khaki simulates the flank of an army truck. Each spread of this spiral-bound book carries its own strong visual sensation, yet the job is a unified whole. The typewriter type is clear and appropriate to the copy. Dramatic juxtaposition and feeling for abstract form are evident throughout. The book is printed in two colors, yellow and black; 8½ x 11.

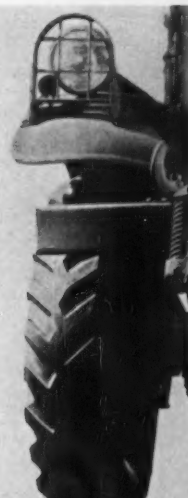


In executing its supreme obligation to our country, Autocar has strengthened its position for operations in post-emergency America. The heightened facilities added in behalf of defense, will be necessary to fulfill a commercial demand that had been steadily mounting before the emergency. When the war is won and liberty is secure, the stage will be set at Autocar to steer its products of peace and free enterprise to every corner of our great nation... in numbers greater than ever before in its history.

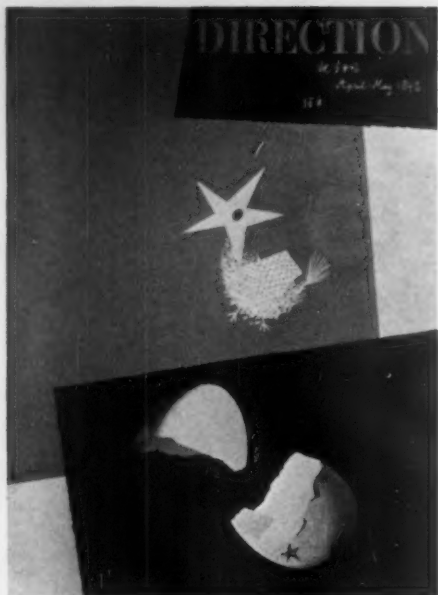


From its very inception in 1897 every Autocar activity has trained the Company for its vital role in the war program. For 45 years without interruption it has manufactured motor vehicles exclusively, concentrating in the last decade on heavy-duty trucks of 5 tons or over. For 45 years Autocar has pioneered the way, developing many history-making "firsts" in the industry: the first porcelain spark-plug; the first American shaft-driven automobile; the first double reduction gear drive; the first

circulating oil system. For 45 years Autocar insistence on mechanical perfection has wrought a tradition of precision that is honored by every one of its master workers. These are achievements that only time can win. The harvest of these years, of this vast experience, is at the service of our government. Autocar is meeting its tremendous responsibility to national defense by putting its 45 years' experience to work in helping to build for America a motorized armada such as the world has never seen.

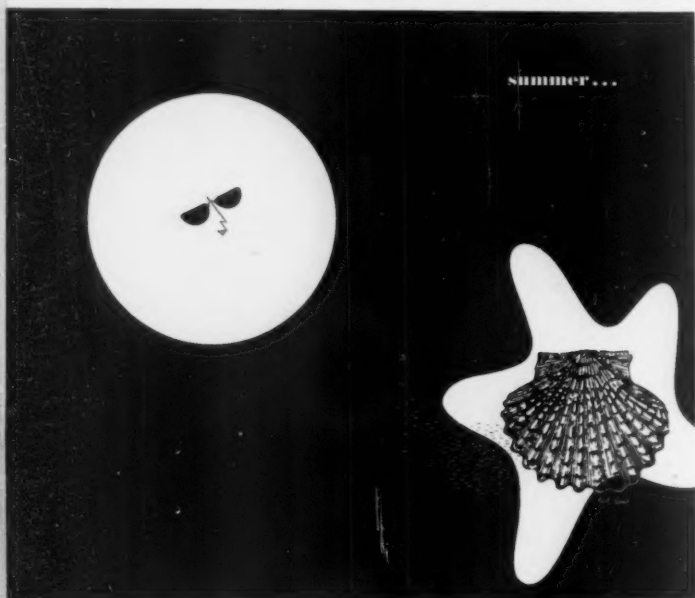






One of a series of covers for Direction, advance-guard literary magazine. This was for the Easter (April-May, '42) number. Blue and black.

One of a series of title pages for an Esquire fashion brochure. 1939.

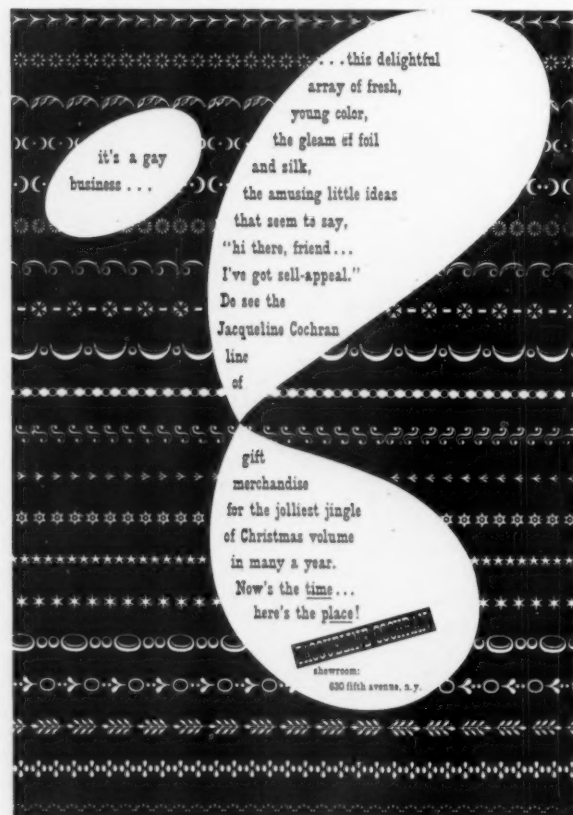


Paul Rand, typographer, designer, painter, is 27 years old, reared and educated in New York where he still lives and works. He attended Pratt Institute, and Parson's, and studied with George Grosz at the Art Students League. He served his apprenticeship, and was later in charge of the studio of the late George Switzer, pioneer industrial designer. At the age of 23 he became art director of the Esquire-Coronet, N.Y. (resigned Feb. 1941) He has done notable work both in the national magazine and advertising fields, including the designing of many class and trade publications, advertisements, packaging, brochures, and posters. He started teaching 4 years ago. (see P.M. Oct. '38. Art & Industry, London, July '40. A.D. Feb. '41)



Poster project for Museum of Modern Art; 20 x 30; red, blue, black.

Christmas cosmetics advertisement for Jacqueline Cochrane. Typographic borders and ornaments, printed in reverse and blown up.



# Signing-off and Looking Ahead

AN EDITORIAL

With this June issue AMERICAN ARTIST signs off until September—as our subscribers know, there are no July or August numbers.

But these summer months are months of looking ahead. While they represent a little breathing spell from day by day production duties, they are filled with conferences about new plans and interviews with artists who are to appear in the fall and winter issues. At this writing, for example, we are preparing an article on Andrew Wyeth, the youngest of the ten painters to appear in our 1942 color feature program. We have just returned from a visit to Andy who lives hard by the historic Brandywine river in Delaware, and is a neighbor of his famous father N. C. Wyeth. We shall have some surprising things to reveal about this young painter who, in our judgment, is one of the most exciting and promising of American artists.

Soon we shall be calling upon another famous personality in the art world. In interviewing John F. Carlson we go from youth to maturity. Carlson for many years has been one of America's best known—and loved—painters. Hundreds of young artists have studied with him in his Woodstock summer school. He will have some important things to say in this article planned for October.

In a few weeks we shall be seeing Amos Sewell, one of our most popular illustrators, whose work is seen regularly in *The Saturday Evening Post*.

We are in correspondence with Alessandro Mastro-Valerio, who is going to tell us how he makes those exquisite mezzotints. Thomas Nason, poet-wood-engraver of Lyme, Connecticut, doesn't know it yet, but one of these days he is going to have a visit from us, if our rubber holds out.

These are just the beginning of our list of notables whom you will be meeting during the coming season, beginning with the September number. The list will include, in addition to painters and illustrators, practitioners in the various arts and crafts who have something interesting and constructive to add to our program. The Bulletin Board will, of course, be continued and some new features added.

Some of our friends have been asking how the war is effecting our plans for AMERICAN ARTIST. Perhaps the question is in the minds of many.

Since Pearl Harbor 2,500 new subscribers have



Linoleum cut by Norman Kent

*This cut, reduced from a 6x7 1/4 inch original, is one of the latest designs from the hand of this gifted artist. Kent, though busily occupied at Hobart and William Smith Colleges—he is Assistant Professor of Art and Director of the College Gallery—manages to find considerable time for professional work. He is one of the leading exponents of the woodcut and linoleum cut technics*

joined our family of readers. Within the past few days one of our great Eastern universities has sent us a group order for 76 subscriptions. From a Detroit art school comes a group order for 57 subscriptions. Other groups are coming in all the time. This great increase in subscriptions from all sources is most encouraging; it leads us to believe that especially during wartime we have a very real service to perform.

There are still some unimaginative people who think of art as a luxury. But until a nation is in really desperate straits its people are not likely to dispense with art. As a matter of fact it is just when things are toughest that they cling to their spiritual resources. A serene hour with a symphony, a

book, a painting, yes, an art magazine is a restorative; it fortifies one against these days of "blood, sweat and tears." The people of England have discovered this. Art survives there in all forms because it has been found to be among the most practical of antidotes for nerves that are strained almost to breaking point.

We have been heartened to learn that AMERICAN ARTIST has followed some of the boys into their army camps. A letter just received from Pvt. E. L. Kenton, Tyndall Field, Florida, for example. "I take this opportunity to tell you," he writes, "what a great help your AMERICAN ARTIST is to us boys in the Service. It keeps us posted on the best that is being done on the outside. I am glad, too, to see articles pointing out the part art is playing in the present crisis."

AMERICAN ARTIST is five years old. That, in a publication, is scarcely more than youth. But it is old enough for a magazine to have got its direction and become established as an authority in its field. During that five-year period we have watched the steady rise of our circulation curve and have seen in it a justification of our policy of revealing the artist's creative processes.

As things look from here the responsibilities of AMERICAN ARTIST are greater than ever, because the need for art's ministrations increases with the stresses that are placed upon our people. We pledge ourselves to discharge these responsibilities with our best efforts and to make our publication a vital contribution to national morale.



# H A R V E Y D U N N

## Milestone in the Tradition of American Illustration

AN INTERVIEW BY ERNEST W. WATSON

"Teaching is the most important work I have ever done." That is what Harvey Dunn told me—with deep conviction—as we sat together in his studio at Tenafly, New Jersey.

Such a declaration will surprise many who, conscious of Dunn's brilliant career as an illustrator, can conceive of no greater satisfaction for an artist than the success and acclaim with which his creative genius might reward him. But it will come as no surprise to his many students who have learned that a great teacher is first of all a great lover of mankind.

I can hear Harvey Dunn's booming laughter as he reads what I am writing about him, and most likely he will exclaim, "As good a graveside eulogy, by the lord Harry, as any man could ask." That's how he characterized a recent biographical essay from which I am going to quote later.

It was nothing more than interest in the other fellow that prompted the establishment of that school of illustration which Harvey Dunn and Charles S. Chapman opened in an old farmhouse in Leonia in the summer of 1915.

In order to make things as easy for the boys as possible, Dunn and Chapman sold art supplies to them at cost, got them subsistence jobs in the town, found suitable rooms for them, even undertook to feed them on a cost basis.

That Leonia enterprise was the beginning of what came to be known as the Dunn School of Illustration. Although the Leonia class was short lived, Dunn continued to teach informally in subsequent years. Students flocked to his studio, bringing their work for criticism. Many of our best-known contemporary illustrators are among those who learned much about picture making—and about life—from Harvey Dunn.

Dean Cornwell, perhaps Dunn's most famous student, was one of that first group of thirty-four to meet in the old Leonia farmhouse. Recalling his experiences there, Cornwell said: "I gratefully look back on those days I was privileged to sit at Harvey Dunn's feet. That was before World War No. 1; and Mr. Dunn was under 35 years. He taught with a view of preparing one to live happily for a long time, and to live soundly. Because in those days there was nothing but peace and contentment to look forward to; as contrasted to any attempt to study today, when a student doesn't know whether there will be a magazine tomorrow—to say nothing of being drafted, or enlisting. The reason I stress his youth and the picture of his time is because he was then in a state of maximum exuberance during the rarest part of his life when, as I have said, the world was an awfully nice place to live in.

"Mr. Dunn taught art and illustration as one. He taught it as a religion—or awfully close to such. He taught it with such reverence that he never permitted



HARVEY DUNN

the student to view a picture resting upon the floor. He believed that if work was worth showing it was worth the ennoblement of lifting it up above the eye-line.

"He taught us to use imagination at a time when such publications as *Life*, and rotogravures were unheard of. Travel data was very scarce and when found was of very poor photographic quality as compared to today.

"During the summers in Leonia every man was supposed to be at work at his easel at 8:00 a.m. sharp. If a man was not, the punishment was 'no criticism for that day.' Many students thought they were getting away with something by rushing down and sleepily strok-

ing a brush across the canvas—without having had any breakfast; then when Mr. Dunn left they would sneak back into bed and get some more sleep. Curiously enough most of those boys, despite their cleverness, are not in the art business at the present time.

"In the evening (in Leonia) everyone met at one or another's studio for what we called 'composition parties.' Each of us would make, in line, what he considered the worst possible composition he was capable of producing. This was handed to the man on his right who was supposed to make it into an exciting and attractive picture by the clever placing of the source of light and the disposition of the light and dark masses—without altering any of the original lines. It goes without saying that we had many nights a week sketching from a live model, and the very presence of Dunn, who always drew, made one ashamed to just come off with an ordinary art-school-like drawing. His personality demanded one get that 'something.'

"Dunn taught dramatic viewpoints based on the truth of human existence, as against artificial, theatrical effect. He used to say, 'Take liberty, but not license.' And preached tonal values 24 hours a day! It was probably the only illustration school, since my time, where students learned to relate a human figure to truthful outdoor surroundings. A great part of our training during the short time we studied with him was still life on rainy days and landscape painting part of every other day. These landscapes were not from the viewpoint of pretty pictures to please tourists, but an attempt to understand what takes place in nature at all times and under all conditions. No good Dunn student of my day was ever without a pad or sketch box; and I think we developed an unusual memory and ability to observe. We learned to see the most complicated outdoor scene always in tonal value and to render this on a very small scale with a lead pencil, translating that which was before us always into three tones. We used to do this on small scratch pads—smaller than a postcard—and I would say it was the most valuable training of any I can recall.

"I might say that Dunn individualized all teaching.





"IN SEARCH OF AN ELDORADO." ILLUSTRATION FOR SATURDAY EVENING POST BY HARVEY DUNN

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To some he'd say, 'only paint with a 2-inch brush'—if they were inclined to be too niggling. While to others, who were sloppy or too loose, he'd threaten to make them do a large drawing with a pencil point.

"Dunn, in his teaching, was more concerned with the essential spirit of the work than technical procedures. He never taught what kind of brushes, or what kind of paint to use. It was merely whether the result had anything in common with the excitement of human existence. It's true that some of his students couldn't help proceeding with a picture much in his manner, but this was never insisted upon.

"Perhaps the most valuable thing that Dunn taught us was honest dealing with our fellow men and a constant gratitude to the Maker above for the privilege of seeing the sun cast shadows. In other words Dunn taught a basic American philosophy."

Harvey Dunn is one of the vital links in the tradition of American illustration, a link joined to Howard Pyle, that founder of the tradition, whose school in Wilmington, Delaware, Dunn attended for two years. From Wilmington Dunn brought more than the influence and instruction of his famous teacher; there he met Johanne L. Krebs whom he married in 1908.

But let Harvey Dunn tell his story in his own words as they were written in a letter to H. Dean Stallings, librarian of Lincoln Memorial Library of South Dakota State College, this in response to a request from the library for a biographical sketch. A factual record could be contained in an inch of type, but these words of Harvey Dunn tell more about him than anyone else can write:

"A buffalo trail ran due north and south just east of the Redstone Creek, Dakota Territory, cutting across its meandering bends and going for many miles in both directions. The town of Manchester is about three-quarters of a mile to the west of it and, between the two, the section line parallels it as far as to the jog a little ways north of Carthage. Three miles south of Manchester on this road, and one mile east, Thomas Dunn filed on a homestead, the west forty of which was bisected by the buffalo trail. Sixty rods east of the trail and about forty rods north of the section line, he built a claim shanty measuring seven by nine feet with six foot posts. This was in 1881. Two years later this became a lean-to, attached to a much larger building, a twelve by sixteen foot structure with a not too over-sized attic.



Recently Harvey Dunn revisited the scenes of boyhood days. He made this pencil sketch of Manchester, So. Dakota, three miles from his birthplace. "It's much the same as it was," he says, "except that the whiskers have grown a little longer."

"Cottonwood and box elders had been planted north of the house and their leaves shimmered as they danced in the summer sun.

"On the morning of March 7, 1884, before daylight, Thomas Dunn started for De Smet driving his yoke of steers. Arriving there, he made his purchases, among them a sewing machine which was carefully lifted into the wagon. Its varnished height gleamed above the wagon box before being covered with a buffalo robe, hair side in for greater protection. Snow was driving before a brisk wind on the morning of the eighth so that the stable was scarcely visible, and the hens stayed in.

"Along about ten o'clock, it is said that a great squalling and general hubbub arose in the house. For the first time, I had lifted up my voice in a new world.

"Four years later, Thomas Dunn having bought the preemption rights on the southern half of section 29, Town 110, Range 57, and sold his homestead, moved his family and house, south, down the buffalo trail, three miles.

"The house moved sedately along on its four wagons with the appropriate number of oxen to the accompaniment of 'Whoa, Haw, Gee!' and the sharp snap of whips. I remember how high it loomed against the sky, an unusual and moving thing to me in more than one way, as it went down along the flat across Uncle Ben's place. The house was set on a knoll thirty rods east of the trail and one hundred north of the south line.

"There I lived until I was seventeen years old, and the buffalo trail was plowed under. When the glimmering along the horizon got too much for me, I set out to find the shining places which must exist beyond it somewhere.

"I was seventeen and went to Brookings. 'Old North' was sombre against a sober first day of November sky. An old surrey stood astride the roof, its dilapidated finges stirring in the wind.

"Dr. Brown saw me the next day; he seemed a severe and scholarly man. I had my doubts about a college education. The grade school District Number One, Esmond Township, did not equip for that. At any rate, all I was truly interested in was the Art course. So to keep me from mischief, they gave me English, Algebra and Physics and I failed them all. I took the Art, and there met that little lady, Ada B. Caldwell, who opened vistas for me. For the first time I had found a serious, loving, and intelligent

interest in what I was vaguely searching for. She seemed to dig out talent where none had been, and she prayed for genius. She was tolerant and the soul of goodness. With my eyes on the horizon, she taught me where to put my feet.

"Oh, I have lived in a beautiful world and have known the warmth of much human kindness. The native sweetness of people clutches at my very heart.

"I studied at the Art Institute of Chicago. I say *studied*, advisedly, for little should be said about that. I should perhaps better say that I availed myself of the splendid freedom given me in that institution to pursue the activities nearest my heart, making some progress, with the kindest advice given me by understanding instructors. This was from November 21, 1902, to November, 1904, when I went to Wilmington, Delaware, and really studied under that grand old man Howard Pyle, whose main purpose was to quicken our souls that we might render service to the majesty of simple things.

"I was with him for two years, when one day after looking at my work, he sighed deeply, and, in the voice of a tired and disappointed old man, suggested that I get a studio somewhere and see if I could get some work to do, and I did both.

"I cannot claim that it was due to my wisdom that I picked the best time since the Civil War to enter upon the activity I did, for at the time it was just beginning to be realized by advertisers that the weekly and monthly periodicals offered a splendid field; and a great wave of advertising swept the country, on a flood of new magazines, and to supply these, illustrators were in great demand. The long-haired, flowing-tie artist disappeared, and in his place was a business man making \$10,000 or more per year. While my own income never got very far into the five figure class, I never believed that I was really worth what I received.

"Of course these things can't last; they didn't anyway, and now many of those same illustrators, with their wives, look with hungry eyes into the delicatessen window. *Sic transit gloria mundi!*

"I have been called many things, among them an artist, an illustrator for the leading periodical publications, a painter of mural decorations, am a member of various art societies, such as the Salmagundi Club of New York, Society of Illustrators, Artists Guild, Associate Member of the National Academy, art instructor at the Art Students League and Grand Cen-



tral School of Art in New York.

"I was one of eight official artists commissioned Captains of Engineers' Corps with the A.E.F. in 1918; the work done there is now in the Smithsonian Institute at Washington, D. C.

"My work during the past forty years has been of such character that I have made a good living, and it has given me some authority in the field of art. My credit is good, my judgment fair, and I use glasses only for reading.

"I find that I prefer painting pictures of early South Dakota life to any other kind, which would seem to point to the fact that my search of other horizons has led me around to my first."

*Harvey Dunn*

Many important events in Harvey Dunn's life find no mention in his letter. He does not speak, for example, of his civic activities in Tenafly. I am careful to avoid the term "political" because Dunn is no politician. But through a conscience which urged him to contribute his services to his community he found himself running for mayor about ten years ago.

"I was mortally afraid I might be elected," declared Dunn, "and I didn't know what to do about it. As it turned out I needn't have worried. I found I had eight friends in town who came forward handsomely and voted for the rival candidate. My gratitude to them was unbounded." (However Dunn is active in civic affairs; among other things, he is president of the Board of Education, having been a member of the Board for the past ten years.)

But let us get back to those early years when Harvey Dunn, lured from the farm by the "glimmering along the horizon," set out for Chicago to begin his formal art study. His account of his first encounter with art and civilization is much more than a good story; it expresses those qualities of clear vision and directness which are so characteristic.

"When I arrived in Chicago," said Dunn, "I was wild as the cattle back home—in the same way and for the same reason—I hadn't been penned up. And I was unfamiliar with the sight of man. All I knew about art was that I wanted to be an artist. Well, I got down there in Chicago and found my way into the Art Institute. Wandering through the halls I came to Room 90. It was a great, dark, gloomy room. Under a single electric light was a professor with eye glasses attached to a conspicuous black cord. I asked a fellow in the hall what was going on in there. 'Oh,' he said, 'that is a composition class.' 'What is composition?' I asked. 'Why that's learning how to put things together to make a picture,' he explained patiently. I couldn't see much sense in that. Seemed to me if you knew what you wanted to put in the picture all you had to do was to put it in. But I concluded there must be more to this art business than meets the eye. So I went in.

"The instructor was teaching composition. Three five-inch circles had been drawn on a piece of paper and he was suggesting how to improve the composition by varying the relative positions of those circles. Those who brought in good arrangements of the cir-



*Illustration by Harvey Dunn for a story about the oyster pirates of the Chesapeake in the American Magazine.*

cles in outline would be advanced to the privilege of making shaded circles, from black to white, in their compositions.

"That night, in my room, I filled several sheets of paper with circles drawn with the aid of a coffee can. Every one looked the same, and I gave up.

"But I couldn't give up the idea of being an artist; it was too deep in me. I wanted to make pictures. And that night I tried to make a picture that I saw very clearly in my mind's eye. It came out of my South Dakota memories. A covered wagon—one of a wagon train—had got bogged down in the mire of the muddy trail. It was a melancholy and lonesome night for those in the wagon and for the man on horseback who stood by in the foreground. Dusk of a rainy day. Mist dripped from a low-hanging sky, the kind of mist that chills to the bone and saturates your clothing, covering it with myriads of little silver balls.

"Well, I made the picture as best I could and the next morning rolled it up and took it to school. I avoided Room 90; decided to try the senior composition class. Fred Richardson was the instructor there. My drawing was tacked up with the others and Richardson pointed to it at once. He approved of it; called attention to its compositional virtues: masses, balances, oppositions, lines, etc. I listened, but I didn't know what he was talking about—and still don't."

This story gives more than a hint of what Harvey Dunn means when he says, "Art schools teach the complexities; I teach the simplicities."

I don't know whether Harvey Dunn has what he would admit is a teaching philosophy. But a few of his sayings culled from student criticisms are revealing:

"When the foundation is laid, that's when I step out. I don't want to direct any man's destiny.

"I repeat and repeat. Yet there's little to say. Little to know in order to make pictures. But that little seems very hidden from those who need it.

"Pictures cannot be helped by following my suggestions here, changing them according to my criticism. Criticism is made from one perception, and when you change your picture accordingly, you probably haven't the same perception. You wonder if the instructor means this, or that. You're wrong in changing it.

"I have nothing to do with you and with your way of looking at things. You must paint according to



your perceptions.

"The only purpose in my being here is to get you to think pictorially. I try to find an entrance into your minds, try to find some channel of freedom for you.

"All of which puts in other words what Frank Jewett Mather has said: 'I have taught enough myself to know that one actually teaches only a poor student, at best one merely clarifies, releases and enhances a personal predisposition—really gives him no new ideas, but saves him some time in finding his own.'

"And again in the words of Robert Henri: 'An artist is a master at the start, if he is ever going to be one. Masters are people who use what they have.'"

What Dunn has to say about ideas and letting them take full control of the process of picture making will always be remembered by his students:

"You'll never 'think up' an idea. We confuse ideas and thoughts. An idea is not something you 'cook up.' It comes to you when your consciousness is open and receptive. It represents itself. Say to yourself, 'Here's an idea, what is it going to do with me?—not what am I going to do with it?' Let the idea direct your energies. Whatever *you* put in your picture, take out; an idea won't run in double harness with human opinion.

"A picture, I find, that I'm afraid to tackle and put off doing till I must, because it seems difficult, is often the kind that dances right along. I believe it's because, approached like that, in humble attitude, it leads the way. I'd be careful, awfully careful. I am willing to follow it because I recognize I can't drive it.

"Picture making is just like a song. You don't sing it your own damned way, you try to follow the song.

"If your first layout is good but you begin to ruin it after two or three hours, lay it aside and start another picture. Then when you go back to the first you can see just what you need to finish it; and you can go at it with cold intelligence rather than the heat of the beginning—and you won't burn it up. It will be as though you were looking at another's work. It's the minute *you* take possession of the idea that the idea departs—and it always will, to the end of time.

"When a fellow's thoroughly whipped—and you've got to be whipped before you finish a picture—when he's thoroughly discouraged, then he's willing to *do it the picture's way.*"

Here are a few more excerpts from criticisms that students have thought worth recording:

"Don't be concerned so with the pattern that you forget the humanity.

"If you paint what you *see* you won't have a good-looking thing. Paint a little less of the facts and a little more of the *spirit*. Look a little at the model and a *lot* inside yourself. Paint more with feeling than with thought.

"In making a picture you should excite interest, not educate. Let the colleges do that!

"If you're going to make an illustration you must take poetry and song into it. You must contribute something of romance and drama to the page of a magazine. We must not make studies of our pictures or pictures of our studies.

"Don't permit yourself to become interested in the incidental.

"To eliminate takes a great deal of study. A man cannot lie unless he knows the truth. Otherwise it's a statement of ignorance that he makes.

"If you want to be clever don't let anybody catch you at it. If they catch you at it you're not clever.

"A man once told me to use words like love, heart and soul every day because we can't use those words without continually striving to approach what they mean.

"Hang whimsy over your door and remember that you're not reproducing nature, but, as a musician has varying notes, you have varying colors to reproduce the poetry and romance and power and strength and beauty that you are.

"Be a little more of a poet, be sentimental. I have certain close friends who say to me, 'Harvey, you're too sentimental. You should quell that propensity.' Well, if I quell those things that are me, I won't be myself—and I want to be myself. What do we mean by *sentimental* anyway—that word people seem so afraid of? Isn't it that which appeals to the sentiments? And are we interested in anything that *doesn't* appeal to the sentiments?

"Did you ever look up the word 'enthusiasm' in a big unabridged Webster's? You'll find it means 'in-god-ism.' When you're enthused you're inspired by God.

"Trust your feelings. When a man says 'I feel' he's pretty close to the truth about it. If you kiss your sweetheart because you think you should, you're not going to do it long.

"Interest in a picture should begin with the head and spread out from there. Instead of going *to* the head the interest should go *from* it.

"When you *add* interest to a picture, you take interest from it."

"When we see a beautiful picture let us realize that we're seeing what that man dug out of himself. If he made a beautiful picture it is because he is beautiful inside. He couldn't do it otherwise. Let us dig down inside ourselves to find the beautiful. We all have it. Let us take our opportunities, even if they seem to be opportunities only to make pot-boilers, to express what we desire of beauty. Take the limitations the editor imposes on you and express beauty no matter how little the pay. Once, in handing me a little job, the editor said, 'Mr. Dunn, don't spend too much time on these things; we're not paying you a lot for the work and they are not worth it.' I replied, 'Mr. Editor, you may be paying me for these but I'm really working for this fellow Dunn, and he's got to be pleased.'

Perhaps this article should end here, but the following words from a monograph issued by Gatchel & Manning, of Philadelphia, is so expressive that I want to quote them as a final stroke to the word picture of Harvey Dunn.

"There's a bigness to Harvey Dunn's work. You understand one of the reasons when you see him. As a 17 year old boy on a South Dakota farm, his dad's measure of a new hand's capacity was whether the probationer could keep up with the kid.

"You understand another of the reasons when you talk with him. Those keen eyes see every quirk of human nature. But the same quirks that annoy or sour someone else only bring a chuckle from Dunn's big chest—for underneath surface cussedness folks are still fine. His mental horizons are as wide as those South Dakota ones of his boyhood.

"There's an episode of his early art life that's typical of the man. He'd been studying about three months at the Art Institute in Chicago. The old Arundel Hotel had been condemned as a fire trap, but the thrifty watchman rented rooms to art students for

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FAUN  
A bronze by  
BRUCE  
MOORE

**BRUCE MOORE** is a young sculptor of much promise. Born in Bern, Kansas, in 1905, he was a pupil of Charles Grafly and Albert Laessle. His very early work attracted attention, won him prizes and honors. The Pennsylvania Academy of Fine Arts gave him a Fellowship and in 1929 awarded him the Widener gold medal. In 1930 he won a Guggenheim Fellowship. In 1938-39 he had the M. R. C. Scholarship for travel and study abroad. He is an Associate Member of the National Academy of Design and a winner of their Speyer Memorial prize. His sculpture has won other prizes and has been acquired by many museums including the Pennsylvania Academy of Fine Arts and The Whitney.

Moore is one of a very few sculptors who do animals with more than ordinary distinction. He has always loved animals and they are the subjects of some of his earliest work. He is particularly interested in the cat family and spends a good deal of time in the Bronx Zoo (New York) where he has made hundreds of sketches and studies of lions, tigers and pumas.

Through such studies he has acquired a thorough intimacy which informs his work in the round.

His practice in sketching is to draw only so long as the animal holds his position. This results in but few "finished" drawings, but the purpose is information rather than exhibition pieces. He prefers charcoal and sepia crayon sticks. These respond to the need for rapid delineation and suggestion.

The exact-size photograph of a sketch model shown below illustrates his first step in the development of a piece of sculpture, using tiny wads of plastilene to build up the forms. He goes from such miniature studies to larger models which approach completeness as they progress.

Among his figure pieces the St. Francis, in the permanent collection of the Wichita Art Museum, is the most impressive. Moore has done many portraits. His latest is *Portrait of Aly* reproduced herewith. Here, he succeeds admirably in capturing a subtle smile, an extremely difficult problem which is seldom as successfully solved as in this lovely head.



*This is an exact size reproduction of a sketch in plastilene  
The first study for a puma group*



TWO DRAWINGS BY BRUCE MOORE  
*Reduced from 12 x 18 inch originals in charcoal and sepia crayon*







PORTRAIT OF ALY (THE ARTIST'S WIFE)

ST. FRANCIS  
A Bronze at the  
Wichita  
Art Museum



SCULPTURE BY  
BRUCE  
MOORE



Fiona

Spahal L.O Toole's 39



# "While There's Copper There's Hope"

says CATHAL B. O'TOOLE

CATHAL B. O'TOOLE is—technically—the bad boy of the etching profession. The pure in heart, graphically speaking, hold up their hands in horror at his violations of the etcher's sacred canons. But O'Toole goes right on enjoying himself. There are a lot of different things you can do to a copper plate and O'Toole sees no reason why you shouldn't do several or all of them at once—etched line, drypoint, soft ground, engraving, aquatint, mezzotint, yes, even attack the metal with the hacksaw.

Love of abstraction, his inventiveness and his quest for something new are at the bottom of these unorthodox practices, and the copper plate is the main outlet for an artistic makeup that has quite a touch of Irish mysticism and imagination in it. In his painting, which, by the way, has been getting considerable favorable notice of late, he stays more or less in the straight and narrow, although he has wandered off many times with experiments in line and color and various theories he cooked up during his three years in Paris. His paintings are planned in the beginning in abstract lines, shapes and color relations which seldom show in the finished painting—although in his latest painting of a circus, *Tonight at Eight*, the underlying abstract pattern is more or less in evidence. In his plates, however, he feels absolutely free to monkey around to his heart's content, seldom knowing when he starts what he is going to end up with. He usually ends up with something that gets a response from poetically minded persons who don't have to have

things spelled-out for them and whose enjoyment is not circumscribed by rules. The result is likely also to pique the curiosity of almost anyone who has an interest in ways and means.

*Fiona*, the print we have asked O'Toole to discuss, was among the One Hundred Selected Prints of 1939; was exhibited in 1941 in Carnegie Institute's Survey of American Printmaking in the United States, and four prints of it were sold from the 57th Street exhibition of National Art Week. Thus in spite of his heterodoxy O'Toole is among the chosen.

Cathal B. O'Toole was born in Ireland in 1904. He studied at the National Academy of Design of which he is now Associate Member. He is a member of the Society of American Etchers, Salmagundi Club and Lotos Club. He has won both the first and second Hallgarten prizes for his paintings, and has been the recipient of various scholarships and honors.

"Etching is, for me, an exciting adventure," says O'Toole, "it's always a case of what to do next. There is the possibility of combining the various mediums—engraving, soft ground, aquatint, mezzotint and straight etching. And finally silhouetting the edge of the plate so that it will become an integral part of the design. I have found that the amount of punishment, alteration, addition and subtraction a plate can go through is amazing; in fact as long as there is copper there is hope."

O'Toole likes to use the backs of plates such as his fellow artists discard. He says the backs of these old

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Pencil drawing for "Fiona" which was offset to the copper plate preparatory to the etching shown in the first state.



"Fiona," first state. This proof shows the artist's use of accidents and lace pattern in soft ground and the etched lines of the figures.





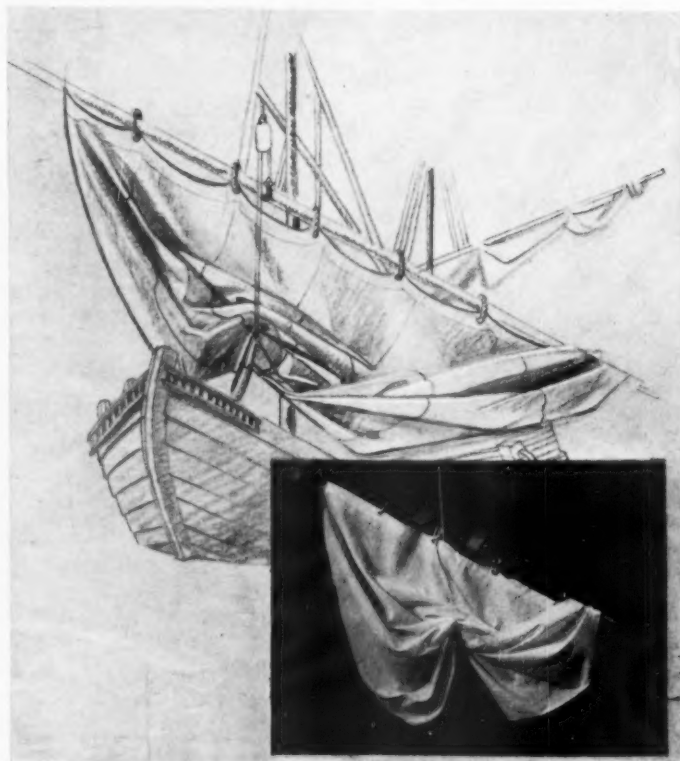
TRIPTYCH BY FRANK J. REILLY  
Painted for the Citizens Committee for the Army and Navy

In reproducing the triptych by Frank J. Reilly, we call attention to a splendid project of the Citizens' Committee for the Army and Navy, under the direction of Mrs. Junius S. Morgan.

The plan calls for the painting of portable altar pieces for our army camps. There are to be two in each camp; one to serve for Protestant and Catholic services; the other for Hebrew services. The commissions, awarded by competition, are a labor of love by the artists who receive little or no remuneration beyond expenses of materials used.

Mr. Reilly has just completed his triptych after working on it off and on for several months. He constructed a plastilene model of the boat and made a miniature sail. Many studies of the Christ preceded his final conception.

Mr. Reilly was a pupil of George Bridgman and Frank Vincent Du Mond at the Art Students League. He has assisted Dean Cornwell on his murals and has executed several of his own mural commissions. He lectures at the Art Students League and conducts private classes. He has taught at the Grand Central School of Art.



***He rented a codfish—painted a masterpiece***

William M. Chase excelled in painting fish. Their iridescence, their wetness, the very feel of their textures, compelled him to take up a brush. Once when he was in London, in 1904, he halted before a fish-monger's shop. A great opalescent cod was lying upon a marble slab. The painter eyed it, inquired the price, but at last turned aside. But later, he still could not forget that fish. At length he returned to ask if he might rent it for a few hours. Agreed. When the painter was overtime, the dealer went to his studio to get the fish. But he remained silent as he watched Chase at work. Even when noticed, he said, "Don't 'urry, sir; it's getting on fine." Presently it was finished—*The English Cod*—one of Chase's finest works of the kind.

From the *Emergence of An American Art* by Jerome Mellquist, Scribners

FOR EVERYONE



THE OUTSTANDING

**HARVEY  
DUNN**

## Noted Illustrator

• RECOMMENDS •

**GRUMBACHER Finest**

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**ARTISTS' OIL COLORS**

MADE IN U. S. A.



*Harvey Dunn, A.N.A., Says—*

"I like the character, consistency and the power of Grumbacher Finest Artists' Oil Colors. Having never before used violets, your 'Thio Violet' appeals to me as attractive and delightful as a new toy."

**HARVEY DUNN, A.N.A.**, has given to contemporary American art the wide horizon of his native South Dakota. His work breathes the freedom, expanse and simplicity of his early days on his father's farm, where he developed his capacity for hard and telling work. One understands while talking to him that sincerity and good humor have played a large part in his success. Fortunate are the many artists who have received his generous and inspiring teaching—Dean Cornwell is one of these, as well as his pupils at the Grand Central Gallery School of Art. His use of tonal values and his genius in design, have made him one of the greatest of living American artists.

Mr. Dunn was official artist of the American Expeditionary Forces during the World War and is represented in the Smithsonian Institution, Washington, D. C., a member of the National Academy, Salmagundi Club, Artists Guild and the Society of Illustrators. His work has become a byword of the highest standards of magazine illustration today.

**WRITE  
FOR  
PRICE  
LIST**



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## More About Camouflage

Last month we said "Let's Look at Camouflage"—and invited our readers to send inquiries to Baron Nicholas Cherkasoff, who instructs a very busy class in this subject at the AMERICAN SCHOOL OF DESIGN, 133 East 58th Street, New York. We must have given the subject good coverage in the eight questions answered by the Baron last month, since we have just received from him answers to three additional questions—Here they are:—

*Would work in camouflage be aided by practical experience in window display work?*

Yes: in camouflage any technically trained person is valuable and particularly persons trained in selecting and utilizing varied materials for the creation of studied effects. Certainly the creator of window display must have this practical knowledge of materials, textures and colors, as well as a knowledge of perspective and of illusions of light and shade. These accomplishments would aid him in more quickly grasping the essentials of camouflage when he engages in a study of that field.

*Is civil engineering a good qualification for a camoufleur?*

Knowledge of civil engineering would be highly desirable though not essential. This would be particularly true in the case of a group or organization, and in cases involving the camoufleur's study of extensive terrain surrounding the installation to be camouflaged. The civil engineer has a technical knowledge of topography, of contours, elevations and of the whole significance of *maps*. Civil engineer and camoufleur should each study the other's field. The camoufleur would be very wise to study even an elementary textbook on civil engineering, and the civil engineer must necessarily study camouflage if he wishes to engage in its practice, because camouflage is a unique subject, comprising many other technical accomplishments, but requiring, as well a variety of special knowledge and understanding peculiar to itself alone. Camouflage can employ many talents, but no technician in any field can relate his talents to camouflage without studying it.

*Is any civilian or industrial camouflage actually being done now?*

Yes—and from present indication it is evident that more and larger installations will require the protection of camouflage in the very near future. It must be apparent that specific names and locations may not be given: to do so would be to defeat the whole purpose of camouflage. If anyone chances upon a camouflage project or hears of one, it is his patriotic duty not to talk about it. Let us not forget the now familiar slogan "Loose talk costs lives," and let us remember that since the essence of camouflage is *concealment*, we must camouflage locations with *words* as completely and secretly as the camoufleur conceals them with the practice of his trained skill.

As AMERICAN ARTIST "goes off the air" as it were, for July and August, while camouflage appears likely to become ever increasingly important, our last month's invitation to communicate directly with Baron Cherkasoff, care of the American School of Design, 133 East 58th Street, still stands open. He will be glad to hear from any of our readers at any time.



## "WHERE THERE'S COPPER—"

Continued from page 25

plates generally contain fantastic patterns caused by the acid getting through the backing-up: there are swirls and splotches, lines and patches of tone, brush marks, etc. These are all suggestions to his imagination; they become parts of his design. By scraping out and polishing down to take out some of the markings he gets spots of beautiful texture that can only be had by accident.

"In *Fiona*," he explains, "most of the background was such an accident in the plate to begin with—some of it I emphasized and later on added to it with a graver's burin. After making a print from the back of this discarded plate, I made the drawing of the figures and flowers with a soft lead pencil on a piece of hot-pressed paper. The plate was then given a hard ground and smoked. The paper with the drawing was thoroughly soaked with water, laid face down on the smoked plate, and run through the press. When the drawing paper was peeled off, the pencil lines had been transferred, in reverse, to the smoked ground. I might add that in using this method of transferring the drawing to the plate, the drawing should be at least 1/8-inch smaller all round, as the paper stretches when dampened. Next I went over the drawing on the plate with an etching needle and etched it in the usual manner; following this with an engraver's burin to strengthen the drawing, emphasize certain lines, bring parts into relief. This you see in state #1. The plate remained like that for about a year. I didn't know what to do next. Finally I thought of putting the nude figure in the center of the design. To do this I had to clear away a space so I made a drawing of the center figure, marked out the area it would occupy and removed everything in that area by buffing on an electrically driven emery wheel. Then came hours of rubbing down this space with slate, charcoal and rotten stone to smooth away the marks made by the emery wheel. The plate was then prepared with a soft ground, a piece of paper laid over it and the figure drawn on the paper in the usual manner of soft ground."

"The lace and silk textures that appear in the print are actual lace and silk textures bitten into the plate. Dutch mordant is better for this type of biting than nitric. Pieces of silk or lace were placed on the plate over a specially prepared soft ground (the pieces of lace and silk should be larger than the area they are to appear in), then run through the press. With stopping-out varnish a line was drawn around the shapes I wished to leave, and everything else stopped out. Finally the edge of the plate was cut with a jeweller's fret saw."

"Most etchers prefer a smooth polished plate without a blemish and most conventional work needs it—if it's straight etching, engraving or drypoint. But, where every method is combined, when every bump, hole or scratch in the plate is a beauty mark, as they are to my eyes, then the junk pile of discarded plates is a happy hunting ground. So if by chance your readers have any old battered plates lying around—well—"

For other articles on etching consult *AMERICAN ARTIST* for December, 1940, January and February 1941, *How I Make an Etching* by John Taylor Arms.

For discussions on soft ground see the December 1941 and March 1942 articles by Joseph Margulies, and the February 1942 article by James Swann.

In September Alessandro Mastro-Valerio will demonstrate the process of mezzotint of which he is an acknowledged master.

June 1942

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# THE BULLETIN BOARD

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## Asbury Park—June 15-Sept. 14

*Berkeley-Carteret Hotel, Summer Ann.*  
Open to all artists. Medium: oil. Jury. Prizes. Works due June 8. Mrs. W. H. Koerner, 209 Grassmere Ave., Interlaken, N. J.

## Blue Ridge, N. C.—Aug. 3-9

*All-Southern Art Institute; Annual Exhibit*

Open to all artists. All media. No jury. No prizes. Works due July 20. Dr. W. D. Weatherford, Dir. 806 Third Nat'l Bank Bldg., Nashville, Tenn.

## Fitchburg—Sept. 13-Oct. 6

*Fitchburg Art Center; Regional Art Exhibit*

Open to artists of central Massachusetts. All media. No jury. No prizes. Works due Sept. 1. Daniel Tower, Dir., Fitchburg Art Center, Fitchburg, Mass.

## Gloucester—June 28-Sept. 13

*North Shore Arts Assn. Galleries, North Shore Arts Assn. Annual*

Open to members. Media: oil, watercolor, etchings & sculpture. Jury. Three prizes totalling \$150. Works due June 5. Adelaide Klotz, Sec'y, Rear 197 E. Main, Gloucester, Mass.

## Massillon, O.—Nov. 1-30

*The Massillon Museum; 7th Annual*

Open to residents and former residents of Stark County and the 8 adjoining counties. All media. Jury. Purchase Award and Popular Prize. No entry cards. Works due Oct. 23. The Massillon Museum, Massillon, Ohio.

## New York—July 1-Aug. 30

*Academy of Allied Arts, Summer Ann.*

Open to all artists. Media: oils & watercolors. Entry cards due by June 20. Leo Nadon, Dir., Academy of Allied Arts, 349 W. 86 St., New York.

## Portland—June 6-July 3

*Portland Art Museum, All-Oregon Ann.*

Open to artists residing or working in Oregon. Media: painting in all media, sculpture. No jury. Ten works or more will be purchased. Special section will feature works submitted by men in armed forces; open to men stationed in Oregon and to Oregon men now in service elsewhere. Entry cards and works due not later than May 26. Portland Art Museum, West Park & Madison, Portland, Ore.

## San Francisco—Fall '42

*Museum of Art, San Francisco Art Association Annual*

Open to all artists residing in U. S. Media: oil, tempera on panel & sculpture. Jury. Total prizes, \$1,100. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

## Santa Fe—Sept. 1-30

*Museum of New Mexico; Southwestern Annual Exhibition*

Open to artists of Ariz., Col., Calif., Tex., & N. M. All media. No jury. No prizes. Entry cards by Aug. 1; works Aug. 25. Mrs. Mary Van Stone, Museum of New Mexico, Santa Fe, N. M.

## Atlanta, Georgia

Two full scholarships for one year's tuition at the High Museum School of Art, Atlanta, Ga. Open to high school seniors of Southeast. Sample of work must be submitted by July 1. Entry blanks secured from L. P. Skidmore, Dir., 1262 Peachtree St., N.E., Atlanta, Ga.

## Fellowships for Virginia Artists

The Virginia Museum of Fine Arts, Richmond, announces fellowships for artists under 38 years. Open to artists or art students born in Va., or residents of that state for 5 yrs. Awards will be made on merit and need. Applications by June 1. T. C. Colt, Jr., Dir., Virginia Museum of Fine Arts, Richmond, Va.

## Guggenheim Memorial Foundation

Fellowships of \$2,500 for one year's research or creative work in fine arts. Open to U. S. citizens 25 to 40 years. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York.

## New York City

Central Park School of Art announces twelve half-scholarships available to high school graduates: 6 in Fashion Illustration; 4 in Commercial Art & Illustration; 4 in Painting. Those competing must bring 3 pieces of their work. Out of town students may mail works. Date for submitting work June 20, 9:30 to 12:00 o'clock noon.

## Ohio University

A Graduate Teaching Fellowship in the School of Painting and Allied Arts, Ohio University, is being offered to a qualified student who holds baccalaureate degree from an accredited college or university and who has had the equivalent of an undergraduate major in art. For complete information write to Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens, O.

## Portland, Maine

School of Fine and Applied Art in Portland will award a scholarship of one year's tuition to a Maine high school graduate. Examples of work due July 18. Alexander Bower, Dir., School of Fine and Applied Art, 111 High St., Portland, Me.

## Stuart School, Boston

Scholarships for the year 1942-43 are being offered by the Stuart School of Design, Boston, for professional study in advertising art, illustration, fashion illustration, interior design; and for a special intensive course in mechanical drawing and drafting. Scholarships range from \$100 to \$500, that is, up to two-thirds of tuition cost.

Applications for scholarships must be received by June 15th. For complete details write Scholarship Committee, Stuart School, 102 the Fenway, Boston, Mass.

## Syracuse University

The College of Fine Arts, Syracuse University, announces the following scholarship to be granted by competition on July 11, 1942: *Art*—one \$400 and four \$200 scholarships. *Architecture*—one \$400 and four \$200 scholarships. Entries must be in by July 1st, and APPLICATIONS FOR ENTRANCE to these competitions will not be considered after June 25. For entrance slips and information write to Dr. F. N. Bryant, Director of Admissions, Administration Building, Syracuse, New York.

## COMPETITIONS

### Museum of Modern Art Poster Contest

This competition "to stimulate pictorial expression of the unified determination of the nations of the Americas to remain free" is open to all citizens of all countries in the Western Hemisphere. All entries must be received by 5:00 p.m. July 28.

Posters may be designed for any media and there is no limitation or restriction as to the use of color. Designs are to be 30 inches wide and 40 inches high, with a margin of at least one inch on all sides. The use of photography alone or in combination with other media is permitted.

Prizes amounting to \$2,500 will be awarded in two groups: Posters from the 20 American Republics; and Posters from the U. S., its Dependencies and Canada. Each group will receive 17 prizes, as follows: 1st, \$500; 2nd, \$250; five 3rd prizes, each \$50; ten 4th prizes, each \$25.

The winning posters will form an exhibition which will open at the Museum early next Fall and will later be sent on tour of the Hemisphere. The designs will be placed at the disposal of U. S. Government agencies for reproduction and use in the Americas.

The program of the Competition, printed in English, Spanish or Portuguese, may be obtained by writing to Eliot F. Noyes, Dir., Department of Industrial Design, Museum of Modern Art, 11 W. 53 St., New York.

### "Holsteins for Defense"

The Holstein-Friesian Association of America is offering four prizes totalling \$100. for the most useful posters depicting their Holstein "Defense Cow." The competition is open to all. For complete details write to Glen M. Householder, Dir., Holstein-Friesian Assn. of America, Brattleboro, Vermont.

### McCandlish Awards—1942

Awards for this year's McCandlish Lithograph Corporation Poster Contest were recently announced as follows: 1st prize, \$500, to John Milligan of Philadelphia; 2nd, \$300, Wesley Loveman, New York; 3rd, \$150, Lloyd I. Tucker, Indianapolis; and 4th, \$50, Herbert R. Loges of New York.



## HARVEY DUNN

Continued from page 20

three or four dollars a month.

"One night Harvey was visited in his room by four or five older art students. He could tell by their faces this was no frivolous visit, though he had no inkling of what it was all about. After a bit of 'backing and filling' one of them spoke for the group. They all liked him, in fact it was *because* they liked him that they came to tell him the results of their thoughts. Art, as they saw it, after all implied a certain culture, a measure of civilization. And, while Dunn's big frame housed an equally big heart, it had none of this culture and they could see from his three months' efforts that he'd never acquire it. So he'd best save his time and money and go back to the farm before he lost his grand good nature.

"Dunn thanked them, genuinely touched by their thoughtfulness, guessed they were likely right in their diagnosis. But he was having such a swell time he thought he'd just keep plugging along. Today, one of those boys is teaching school, another (probably the spokesman) is still preaching on the levees of New Orleans, a third is trying to grow oranges in Arizona. And Dunn is still having such a swell time that he keeps plugging along.

"In that plugging along, his big frame, that was the despair of new hired hands, made him literally a horse for work—in one eleven-week stretch he delivered five paintings a week. In that plugging along his big heart made him give up half a day to his art classes in Leonia, where just one pupil—Dean Cornwell—would have been ample repayment. But there were hundreds of others.

"Dunn uses models for study—but believes, teaches and proves that when a man paints he has never really passed the study stage if he can't swing into his story without the model.

"He sees things as they are, and paints them as they are, without idealization. But his great skill in design, plus his tonal values (in which he is probably the greatest of all artists today), takes ordinary folks doing ordinary things and produces real works of art.

"Dunn started actual work in the last stages of the Howard Pyle era. He is just as active today. Naturally there has been change of pace from time to time, sometimes deadly serious, sometimes his chuckle coming through, sometimes with a short palette, sometimes almost overrich with color. That he has contributed greatly in skill and inspiration to other artists everyone knows. But his greatest contribution to all of us is probably that bigness which is just naturally Harvey Dunn."

As we were about to send this copy to the printer we learned that April 27th was being celebrated by Wesleyan University in Michel, So. Dakota, as "Harvey Dunn Day."

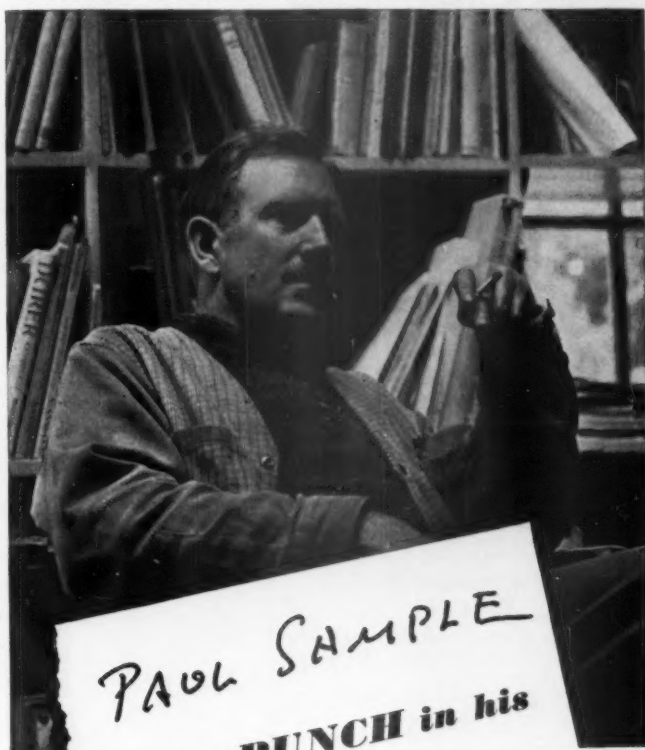
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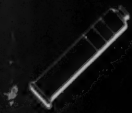
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The National Bureau of Standards has recently issued a bulletin designated CS98-42, in which are recorded certain standards for artists' oil paints approved by the Department. This bulletin outlines the purposes of standardization, the nomenclature, the requirements set up for certain pigments, methods used in testing, the history of the project, and the names of certain acceptors of these standards. The effective date for the introduction of these new standards is May 10, 1942. A copy of the bulletin may be obtained by writing the Superintendent of Documents, Washington, D. C., for the above numbered bulletin. The price is five cents.

## TECHNO-TONE PENCILS

A. W. Faber, Inc., Newark, New Jersey, has been conducting a large-scale advertising and promotion program to pencil craftsmen as well as to dealers all over the country. The feature of the campaign is WINNER Techno-TONE, successor to the famous "Castell"—the drawing pencil said to guarantee to pencil craftsmen the 4 Freedoms they demand—Freedom from Scratching, Smudging, Flaking and Gritty Hard Spots. The maker will gladly supply a sample of your favorite degree if you will write on your business letterhead.

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"That was the beginning of the almost continuous delight of 'making things' during my boyhood. I made rabbit traps, chicken coops, a boat. What a wonderful creative experience it was. I recall especially those oars, with what loving care they were shaped for service and to please the eye. Yes that was sculpture.

"I would certainly advise prospective sculptors to learn to use tools, to learn how to make things. Nothing is more important than to acquire the constructive sense one gets in that way. Begin at five years of age if possible, and let the structural sense develop with mind and body.

"In the old days the young sculptor was first an apprentice, helping the master in the building of his armatures and doing every physical task that needs to be done in a sculptor's studio. All the time acquiring a feeling for construction. Sculpture is primarily a creative experience. The basis of the true sculptor's art is ideas. Those ideas can be translated into physical form only by the exercise of one's constructive faculty, without which the sculptor will fall into the error of relying upon observation of a model, his inspiration coming from without instead of within."

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"The Artists' Authorized Agents was organized with two basic purposes in mind. One of these calls for maintaining a rigid code of ethics and a standard of practice for all members of the group, with the hope that the organization can promote better conditions within the business as a whole, and combat abuses that are distasteful to artists and agents alike. The other objective is to promote certain cooperative measures designed to benefit members of the organization, the artists represented by them, and all art directors.

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Artists in the Cape Ann area are free as usual to paint anything but military property—"boats and guns", as Commander Meals put it. The fishing boats and wharves are as available as ever. In fact the only thing artists ever paint which is on the restricted list is the light house at Eastern Point. There is practically no military property on Cape Ann.

Waterfront identification cards will not be required of artists, although they must carry at all times their birth certificate or similar identification establishing their citizenship. It is not the purpose of the armed forces to bother artists or photographers if they keep away from military property. So all may come to Rockport and Gloucester assured of freedom to paint the ocean and piers so rich in pictorial material.

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